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marble, highly polished. On this background a series of decorative paintings of a very high order of merit has been executed by Mrs. Arthur Murch, an English artist resident in Rome, whose works have latterly attracted considerable attention both there and in England. The decoration of the dado in question consists of a series of flowers and flowering shrubs in gold vases, surmounted by a sort of frieze of fruits hanging in garlands. Each group is divided by an upright ornament, for which the Bacchic thyrsus has been happily selected. The thyrsus is entwined with ivy, and surmounted by the classic pine-cone, gilded; and in each case the twining ivy-leaves are varied in design and composition, and studied from Nature. Studied, too, directly from nature is each of the fruits and flowers represented. There are carnations, sunflowers, convulvi, the flower of the pomegranate, oleanders, and many more flowers, represented with the most loving fidelity, and, at the same time, so composed as completely to preserve their decorative purpose: while among the fruit garlands are comprised oranges, figs, grapes, cherries, apples, medlars, blackberries, pomegranates, and others, some of which are as minutely and delicately studied as miniatures, and yet have very remarkable force and boldness in the ensemble."

"INTERIOR ARCHITECTS."

MR. HENRY J. COOPER writes to The Artist suggesting that, in these days, when the professions are overstocked, means should be devised for bridging over the gap between trade and profession. A large number of young men, he says, who now turn out indifferent architects, by flying a little less high, might find scope for their measure of ability, and ennoble some branch of industry, by qualifying, say, as "interior architects." He says of "interior architecture":

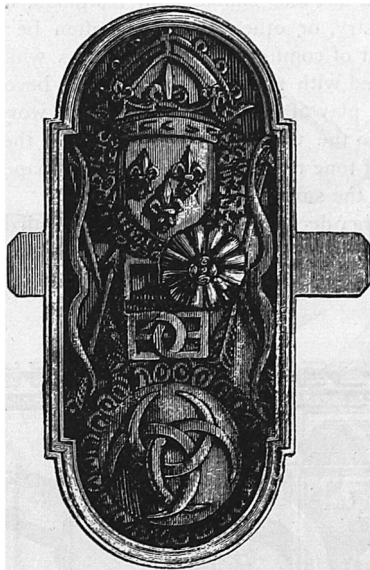
"By this term, I mean the study and application of right principles in the interior fittings (constructive and decorative) of a house, as distinct from the mere purveying of furniture, and the conventional work of the ordinary decorator. Such work is acknowledged as coming within the province of an architect, and the profession even assert that they alone are duly qualified to direct and supervise the furniture and decorations of a house wherever it is sought to achieve proportion and harmony throughout. But I venture to assert, not that architecture does not comprehend or go beyond the art of the decorator and furnisher, but that it has not the leisure to descend to such comparatively trivial work, except in cases of especial magnitude. I would urge a few of those who may be thinking of architecture as a profession, to consider the claims of this more subordinate branch, and to throw in their talent with a view of elevating an industry than which few have left more enduring marks along the course of the world's history. The memory of the greatest brewer may not outlive a generation or two, but the names of Chippendale, Sheraton, and Adams are more widely known to-day than in their lifetime. There are many trades which, by their nature, are closely allied to the arts, and indeed touch art at many points, and are capable of further artistic development; trades in which the purchaser expects, in addition to material goods, a large proportion of brain-value in the shape of judgment and advice, a cultivated taste, and the practical knowledge of an expert."

DRAWING-ROOM COLOR AND DECORATION.

THE drawing-rooms of a town house should be the rooms of all others in which good taste, both in decoration and furniture, should be everywhere apparent. The rooms wherein we practically live, talk, play, and receive our guests are essentially the ladies' rooms of the house, and should be decorated in a pleasant, cheerful manner, without stiffness or formality. The walls

should be pleasant objects to look upon, not cold and dreary blanks of mere one-tinted paper, varied perhaps with birds, or bunches of flowers in gold, scattered here and there in monotonous array. The furniture should essentially be comfortable, couches and chairs pleasant to lounge and really rest upon, not so-called artistic monstrosities, on which it is impossible to do one or the other. The rooms should, above all, look and be home-like in all their arrangement.

With these sensible principles in view, Mr. R. W.



BOLT FROM THE CHATEAU D'ANET.

Edis, in his "Decoration and Furniture of Town Houses" (Scribner & Welford), gives some practical suggestions for the treatment of the drawing-room. He says:

"In the drawing-room a dado is not, as a rule, desirable, but this will of course depend on the character and design of the furniture and proportion of the room. Cabinets, book-cases, and general furniture of unequal size and height are better framed against the general color of the walls than cut in two by a dividing dado, or

tires and palls upon the eye in a very short time. Under this frieze may be a broad gilt or painted moulding, with picture rods of light painted or gilt iron, as I have before suggested. Below, the walls should be covered with some good decorative paper, a paper which will look bright and cheerful with or without pictures; such a one is Messrs. Morris's 'pomegranate' pattern; but there are very many others of equally good design, and there need be no difficulty, therefore, in selecting such a covering at no greater cost than the French papers with which it has been thought necessary to cover our walls so long. The stamped French papers, although quiet in tone, are generally cold and lifeless in coloring and design. Avoid stiff and staring patterns, raised patterns, and all patterns where lilies, primroses, and other flowers are frozen into conventional forms, and have an unnatural and lifeless look.

"As regards the color of the wood-work in a drawing-room, this must depend much upon the paper or general tone of wall-coloring selected. Such a paper as that I have named, having in itself such a power of color, looks well framed in with black; if black is used, it should be finished in what is technically called half, or bastard flat; for, as a rule, any varnish or glaze would make the black too pronounced; if gold is used, it should be in masses, and not in thin lines; the panels, therefore, should be entirely gilt, and can hereafter be decorated with flowers, painted slightly in their natural colors on the gold ground."

Describing his own drawing-room, Mr. Edis says: "The general tone of the wood-work is black, painted in what is technically called bastard flat, the panels of the doors and shutters being covered with gold leaf as a ground for painted decoration of flowers or birds. The general wall surface is covered with Morris's pomegranate pattern paper of bluish-gray ground, with exceedingly good decorative effect in color of fruit and flowers. This paper has been on the walls for over ten years, and is as good to-day as it was when first put on. The wall space is divided about 3 feet 6 inches below the cornice, with a plain flat gilt moulding, under which is a simple half-inch gas pipe, also gilt, as a picture rod. Above this the wall space or frieze has been lined all round with canvas pasted on to the plaster, and on this has been painted a decorative frieze, consisting of figures, birds, and foliage representing no particular subjects, but all harmonizing well with the general tone of the walls, and brightening up the whole room with good drawing and pleasant naturalistic coloring, all treated decoratively in bands of color, with figures, birds, and foliage breaking up the general lines. The cabinet in this room is mahogany ebonized, free from mouldings and carving, and designed especially for china and books, with drawers for photographs and prints, the panels filled in with painted heads, representing the four seasons. The floor surface is painted dark brown, and the centre space covered with an Indian carpet, the ceiling being slightly toned in color.

"For a drawing-room in a large house, where, to a certain extent, it is required only for great entertainments—the ladies' sitting-room and general friendly reception-room being provided for in some smaller room in the house—a rich and effective treatment of the wall would be with a low panelled dado of black, with a delicate inlaying of ivory-toned ornament, the doors and general wood-work being painted to match, the general wall surface painted bright warm-colored

golden yellow, and powdered all over with a flower pattern or diaper of a darker tone of golden brown, the frieze being colored in a delicate vellum or ivory tone, with arabesque or figure decoration in black, the cornice treated with delicate shades of brown and green, and the ceiling slightly tinted to match the frieze.

"I saw lately a drawing-room of a newly built so-called Queen Anne house, in which the whole of the lower portion of the walls was covered with a good golden yellow pattern paper, the wood-work painted a



SIXTEENTH CENTURY TAPESTRY IN THE CHATEAU D'ANET.

chair rail. I would retain a broad frieze under the cornice at the top of the room, and decorate it, if possible, with good figure decoration, either in oil or distemper. Anyway, try to have some pleasant lines of color in the upper frieze, with distemper and stencil ornament, of good form, or, if you have nothing better, get some of the exquisite Japanese drawings of birds and flowers, and frame them in panels, but, above all, avoid stiff conventional decoration, which, however well done, is always lifeless and unsatisfactory, and